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Sonia Vartanian dancing in the pas de deux from Le Corsaire.

One blockbuster in workshop

By LINDE HOWE-BECK
of The Gazette

Anyone who missed the Guataide Gala the other night can catch a glimpse of the role Les Grands Ballets Canadiens played in it at Centaur 2 until Saturday.

At its annual workshop, the Montreal-based company is again staging le grand pas de deux from The Corsaire choreographed after the works of Russia's legendary Petipa.

This work with Sonia Vartanian and David La Hay was added to the workshop opening last night as a last minute replacement for another work, Brian Macdonald's Canto Indio, which was also seen on Friday.

Laverne Meyer, a Guelph-born choreographer who has worked primarily in England where he founded the Northern Dance Company, produced two works.

The first was the second movement of Concerto, uninspiredly danced by Annette av Paul, Christopher Tabor and David La Hay.

The first and third movements, to feature the injured Maniya Barredo, were not performed last night but will be danced tonight through Saturday by Jerilyn Doucette.

Perhaps when it is danced with the whole work, the second movement will take on relevance and achieve some dimension. Last night it provided the sort of moment one is certain to forget: All I could latch onto was a vision of pink and blue and a series of pretty, though interesting, pirouettes.

Meyer's second work, Silent Episode, was a blockbuster.

For Jerilyn Doucette, a dancer of tremendous (in this work) stage presence, with a supple body and long, long legs which stabbed through the darkness at the audience with every dramatic arabesque, she created a fierce, dangerous preying mantis role. Vincent Warren, her partner, was everything he ought to have been and let himself be virtually devoured on stage.

Two more works, one by a teacher at the company's Academy and Ecole Superieure and the other by a Montreal-born dancer — teacher with Ballet Rambert in London, Eng., portrayed dancers as heartless mechanisms.

The first, The Attic by Renald Rabu, dealt with the forced loss of individuality. A girl, danced by Susan Toumine, is confronted by six mannequins. At first she dances full of human joy and warmth but, overcome by curiosity, she approaches them. They come alive through mechanical movements calculated to be chilling and threaten her with their haughty, dangerous attitude. They strip her of her exuberance and finally of the blue dress which represents her life.

This work, although blessed with a dramatic storyline, looked rough and ill-rehearsed. Once the company adjusts to cast changes — both Heather Farquharson and Candace Loubert are also injured — and kinks are ironed out, it will be a handy addition to any repertoire.

Judith Marcuse's Four Working Songs was a perfect blend of dance and music (a commission from Carlos Miranda). This work was presented earlier this year by Ballet Rambert.

Divided into four segments — Hands, to high, thin female voices; Machines, to mechanical factory sounds; Working Alone, to the keening of double bass; and Working Together, to laughing piano runs — this is a beautiful, well-constructed, fast-paced piece.

Alexandre Belin, one of the company's premier danceurs, unveiled his first choreography, Feelings, to Alain Stivell's Celtic music.

Here, to different moods provided by the Celtic harp, four characters emerge: Beauty (Sonia Vartanian), the braggart (Manny Rowe), the poet (Christopher Tabor); and the philosopher (Robert Dicello).

Drawing on the special talents of his dancers, Belin created a jolly sort of piece, one full of trickery in the form of fancy footwork for his men.

More than 1,000 events

Free music, folk arts, theatre planned by COJO during July

By JUAN RODRIGUEZ
for The Gazette

More than 1,000 free music, folk arts and theatrical concerts will be presented at several locations in Montreal during the Olympic month of July.

The arts and culture program was announced at a news conference at the Olympic organizing committee's headquarters yesterday.

Yvon Desrochers, director general of COJO's Arts and Culture Program, unveiled a near-complete schedule that will embrace a wide variety of music and artistic events appealing to many tastes.

The concerts, to be performed by more than 130 different acts, will take place at locations throughout the city and are designed to complement the Games festivities with representative Quebecois and Canadian cultural endeavors.

Place des Nations, the outdoor amphitheatre with a capacity for 12,000 people, will be the site of shows by many of Quebec's most popular groups from July 1 to 16, and then the site will be devoted to folk artists from all regions of Canada (from July 18 to 31).

There will be concerts of chamber music in the Piano Nobile at Salle Wilfrid Pelletier, and poetry readings at the Theatre Under the Trees in LaFontaine Park.

The Hotel Nelson, in historic Place Jacques Cartier, will be the focal point for concerts by up-and-coming singers and musicians (in the Evechè Club), while outside on the streets and terraces a stream of pop and folk artists will perform day and night.

Other locations include the Complexe Desjardins, the Olympic Village, Place Bonaventure's Exhibition Hall (with a huge arts and crafts display) and an impromptu outdoor art gallery stretching from downtown Montreal to Olympic Park.

Among the performers at these events are: Ti-Jean Carignan, Capitaine No, Conventum, Andre Gagnon, Jim et Bertrand, Komuso, Georges Langford, Laurence Lepage, Raymond Levesque, Les Mimes Electriques, Nebu, Octobre, Quintonal Jazz, Fabienne Thibeault, Toubabou, Francois Guy, the White River Bluegrass Band, and Zak, as well as Les Ballets Modernes du Quebec, Canadian Brass, La Compagnie de Danse Eddy Toussaint, Les Grands Ballets Canadiens, Groupe de la Place Royale, the Montreal Symphony Orchestra, the Royal Winnipeg Ballet, and Toronto Dance Theatre.

The streets of the city will also be used, by acrobats, mimes, magicians and clowns.

COJO will announce the remaining gala events next week.

Warm welcome greets Séguins

By JUAN RODRIGUEZ
for The Gazette

It was a warm homecoming for Richard and Marie-Claire Séguin, the singing twins of Quebec music, last night at the Cinéma Outremont. The sold-out house greeted Les Séguins, who have spent the past few months in France, with a hearty ovation before the show began and the enthusiasm mounted after each song.

Their fans clearly identify with the free musical spirits that Les Séguins produce and the admiration is fully earned. The young duo had shown signs of getting in a rut after success on the local scene but the Outremont show reveals a major development in their own inimitable style; their new directions will probably earn them even more fans.

Les Séguins can now take their place as the leading contemporizers of folkloric strains in the province. They have worked hard at it, gone through difficult moments, but now it can be said that they've added something new and original to the folk process.

The songs and feelings are their own, and they sing them with stirring harmony. Richard's voice holds the rhythm of the song structures, while Marie-Claire's simply soars with spellbinding strength. They sing of love and concern, tenderness and determination, in a style that convices through the adventure of their musical thoughts.

Accompanied by three new musicians, Les Séguins have found more resources than ever, and they seem to get off on this new sense of accomplishment. Musicians Yves Cloutier, Bruce Murchison and Guy Richer supply the sounds of mandolin, dulcimer, fiddle, stand-up and electric bass, and recorder, while Richard and Marie-Claire shift about on guitar, banjo and piano.

The mesh is at times startlingly beautiful, as they offered new interpretations of their immensely popular album, Récolte de rêve, as well as a considerable amount of new material that shows a newfound eclecticism. Particularly noteworthy is Alison, based on a 13th-century English poem translated by Gilles Vigneault and reconstructed musically by Richard.

The free musical spirit continues tonight at the Outremont.

Pay TV inevitable, says Sauvé

TORONTO — (CP) — Jeanne Sauve, federal communications minister, said yesterday the introduction of pay-television is inevitable and might be used to pump as much as $13.5 million a year into Canadian television program production.

In a speech to the Canadian Cable Television Association, Sauve said the government will announce a firm policy on pay-TV this fall and the Canadian Radio-television and Telecommunications Commission (CRTC) will review submissions on pay-TV until Sept. 1.

She said the aim is to allow the introduction of commercial-free movies and other programs supported solely by cable-subscriber payments without damaging the fragile domestic television broadcasting industry.

"I am firmly convinced that the introduction of this new service will be a watershed in the development of broadcasting with major structural implications for the entire system," she told the cable television operators.

The cable association, representing most of Canada's 400 cable companies, wants its members to own and operate a national pay-TV system by 1980, using communication satellites to beam pay-as-you-watch programs across the country.

Sauve described the whole idea as the most exciting recent development in broadcasting, but said it would not be allowed without certain safeguards.

Pay-TV must provide a range of programming which does not duplicate shows now offered by on-air broadcasters, she said. It must also be used to finance production of high-quality Canadian programs which are good enough to compete with U.S. imports and to attract international sales.

She said pay-TV service would likely be purchased by 35 per cent of the country's 2.7 million cable subscribers, who would pay about $8 a month for a package of commercial-free programs.

If 15 per cent of gross pay-TV revenue is invested in domestic program production, the amount would reach $13.5 million a year, exceeding the $13 million now annually spent by the CTV Network on all Canadian programming.

She said a pay-TV system possibly could be developed by a group of cable operators and television broadcasters, perhaps with federal government involvement.

But no final policy decision will be made until after the provinces, broadcasters, cable operators and others have had a chance to make submissions to the CRTC, Sauve said.

Only cultural jingoism allows singing praises of The Blues

BY JAMIE PORTMAN
Southam News Services

TORONTO — One of the problems with cultural nationalism is that it demands we give serious attention to a play like Hrant Alianak's The Blues.

Alianak is an extraordinarily prolific Canadian dramatist who thinks nothing of churning out a half dozen plays a season. His latest effort has surfaced at Toronto's aggressive — but, in this instance, foolhardy — Theatre Passe Muraille.

Alianak has a love-hate relationship with the trivia of North American living. He gives voice to these preoccupations by writing such dramatic trivia as The Blues.

The Blues is set in "Aldo's Bar" in New York in 1951 — and, according to the program notes, it's about love.

It offers us four characters — Aldo, the archetypal movie bartender, the cigarette drooping from his mouth; Tyrone, an unsuccessful writer who has turned to booze; Virginia, the Salvation Army lass whose virtue becomes sullied; and Ripples, the self-pitying whore.

They are cliche characters, in a cliche setting, caught up in cliche situations in a calculatedly cliched play.

The Blues offers regurgitation rather than illumination — significant mainly for what it tells us about the playwright's absorption with his own cleverness in being able to bring up the past. The trouble is that his characters spout declamations rather than dialogue, and that the play itself is one of those dramatic nonentities which resolutely move from point A to point A.

The best that can be said of cast members Elan Gibson, Howie Cooper, Booth Savage and Fina MacDonell is that they perform with fervor. The production — as much an exercise in misplaced self-gratification as the play itself — has been directed by the author.

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Family Viewing Theatre Directory

FOR ALL

SKY RIDERS, Atwater 1 — 1:20, 3:20, 5:20, 7:15, 9:15
ALL THE PRESIDENT'S MEN, Avenue — 1:00, 3:35, 6:10, 8:55
BAD NEWS BEARS, Claremont — 12:40, 2:50, 4:55, 7:00, 9:05
THE HOUSE ON CHELOUDI STREET, Cote des Neiges 1 — Mon.-Fri. 7 & 9; Sat.-Sun. 1, 3, 5, 7, 9
MISSOURI BREAKS, Level 1 — 1:45, 4:05, 6:25, 8:45
WON TON TON THE DOG WHO SAVED HOLLYWOOD, Level 5 — 1:30, 3:30, 5:30, 7:30, 9:30
THE MAN WHO WOULD BE KING & CONDUCT UNBECOMING, Westmount — 12:50, 4:50, 9:10
MISSOURI BREAKS, Palace — 12:40, 2:50, 4:55, 7:05, 9:10
HEDDA, Little Place Ville Marie — 1:05, 2:55, 4:50, 6:50, 8:55
WON TON TON THE DOG WHO SAVED HOLLYWOOD, Seville — 1:00, 3:00, 5:00, 7:00, 9:00
FOLLOW ME BOYS, Snowdon — 1:40, 4:00, 6:40, 9:15
WON TON TON THE DOG WHO SAVED HOLLYWOOD, Van Horne — 12:40, 2:25, 4:10, 5:55, 7:40, 9:25
BLUE BIRD, Westmount Square — 1:10, 3:00, 5:00, 7:00, 9:00
FAMILY PLOT, York — 12:30, 2:35, 4:40, 6:55, 9:10
WON TON TON THE DOG WHO SAVED HOLLYWOOD, & PLAY IT AGAIN SAM, Dollard Drive-In 1 — Gates open at 7:30
MISSOURI BREAKS & BRANNIGAN, Dollard Drive-In 2 — Gates open at 7:30
MISSOURI BREAKS & MR. RICCO, Northway Drive-In — Show starts at dusk

14 YEARS

TAXI DRIVER, Atwater 11 — Mon.-Fri. 7:20 & 9:20; Sat.-Sun. 1:20, 3:20, 5:20, 7:20, 9:20
BILLY JACK, Bonaventure 1 — Sat.-Sun. from 1 p.m.; Mon.-Fri. from 10 a.m.
LIPSTICK, Cote des Neiges 2 — Mon.-Fri. 7 & 9; Sat.-Sun. 1, 3, 5, 7, 9
ELICK'S HOROSCOPE — Church of the Messiah — Wed. Through Sun. 9:00 P.M.
ONE FLEW OVER THE CUCKOO'S NEST, Kent — 1:30, 4:00, 6:30, 9:00
EMBRYO, Place du Canada — Mon.-Fri. 7:15, 9:15; Sat.-Sun. 1:15, 3:15, 5:15, 7:15, 9:15
MOHOGANY & HUSTLE, Place Victoria — 1:00, 5:20, 9:40
ONE FLEW OVER THE CUCKOO'S NEST, Place Ville Marie — 12:05, 2:20, 4:40, 9:32

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